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KAMPUS VUE

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FITCHBURG STATE COLLEGE

MAY 10, 1963

HAMLET - SMASH HIT!



THE MOSS HART MEMORIAL AWARD

The Moss Hart Memorial Award for Plays of The Free World was won by our Drama Club last October. This award is given annually by the Boston Record-American and Sunday Advertiser to stimulate the production in New England of plays that exemplify the spirit of the free world. Any New England professional, college, community, or secondary school group is eligible for the award. The winner is chosen for producing a play that exhibits the spirit of the non-enslaved countries of the world.

Last October, nineteen plays were submitted to the judges, who came from a high school, a T.V. station, a newspaper, a college, and a professional theater. These judges read the scripts, the reviews, the posters,

and any other pertinent material about the play. If the same play is submitted by more than one organization, as was the case with "The Diary of Anne Frank," offered by both our college and Northeastern University, the judges choose the winner on the basis of quality of production.

Mr. Casassa, the director of "The Diary," expressed his hope that "the sphere of influence (of the award) will spread beyond New England."

Though our May 9 and 10th production of "Hamlet" is not qualified for the award, we hope and expect to receive the award again in future years.

Ronald Goudreau



Moss Hart Trophy

KAMPUS VUE

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TO KNOW DRAMA ONE MUST ACT

by George French

Really to understand and appreciate any art form, one must try to create in it as well as merely "enjoy" it passively; to appreciate poetry, one must attempt to write it; to understand modern art, one should attempt to paint it; and to know drama, one must act. To illustrate my point, let us see what goes on behind the scenes in a typical theatrical production like that of *Hamlet*, by the F. S. C. Drama Club.

One of the most important tasks in the production of a play is the selection of a script. Although this is sometimes subject to the whim of the director, it is most often made with the utmost care, with respect to the interests of the audience, the ability of the actors, its length, its complexity of setting, and its worth as a piece of literature. Director

Eugene Cassassa chose *Hamlet* chiefly for the last reason. He was willing to gamble that slighting the others would not produce insurmountable problems.

Next comes the job of casting. The director must decide which of many possible choices for each role will be the best in physical appearance, ability, and responsibility. Each of these considerations must be carefully weighed so that the actors will complement each other and contribute to a harmonious over-all staging and blocking. For example, the king should be tall if the queen is to be tall, and the soldiers should all be approximately the same height.

Now the rehearsals can start, with the first halting steps towards the finished production gaining stride. There are blocking, interpretation, and the use of props to be worked out. There is the constant repetition, the strain of trying to remember lines, and the effort of concentrating to get the perfect combination of speech, motion, and facial expression.

Meanwhile, the sets and costumes are being made, with all the last-minute changes and alterations being anticipated. Then programs and tickets are designed and printed, and the publicity committee works to its maximum — posters are made and distributed, and letters of invitation are drafted and sent out. And so the work goes on.

To an audience, a play is a play, but to those who present it, it is a child of ignorance grown to maturity. Little does the glamor of opening night reflect the months of arduous labor to transform a seeming puppet into a lifelike person; little do the unaware spectators appreciate the pains required to convert empty vocalizing and inept gestures into laughter or tears, love or hate, hope or despair. And little can they know the rewards for being a part of that total organism which the play eventually becomes.

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O R R I N ' S

FOR TWO NIGHTS OF GLORY

by Nancy Massoni

To be on a stage with blinding spotlights illuminating your every move, to have rows of unblinking eyes staring up at you from a dark audience, to struggle to simulate another's personality while your own sweat begins to penetrate your make-up — this is the thrill of acting, which is apprehended only on performance night.

But what effort goes into the making of such fantasy! In this instance, the FSC Dramatic Club's presentation of "Hamlet," three months of rehearsals preceded the final showing on May 9 and May 10. To be more specific, more than



Nancy Massoni

90 hours were spent in rehearsing, 75 of which were on school nights. If one wants to do his best, he must give his best and more; the student-actors had to sacrifice 90 hours of precious study and relaxation time to perfect their roles. Four times a week, from 6:30 to 9:30, fictive moods were built-up, destroyed, and re-created to imitate life. It is extremely difficult to assume the mannerisms of an imaginative character and to act him so persuasively that he becomes as real, solid, and deep as life itself.

But giving life to a character in print is only half of the challenge. A special relationship must be established between the actors so that every action, glance, and word of one evokes a meaningful response from the other. The actors must prove to each other their worth and importance as characters; their depth must be recognized and responded to. Ophelia's despair, Polonius' good will, Claudius' fear must be conveyed to the other actors and to the audience as well.

Our actor can be sure that his labors have successfully given life to a character and thus have promoted the credibility of the play: when he can sense an attitude of respect in the responses of his fellows; when Mr. C. hugs his elbows and gets that I-just-got-off-a-roller-coaster look in his eyes; and when the awed silence of the audience is intense because it believes in what is being said and in who is saying it.

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THE NEW AUDITORIUM

The New Auditorium has been formally opened with the 1963 Dramatic Club performance of *Hamlet*. The new facilities are a great boon to any major production. The expansive stage provides flexibility for cast, settings, and lighting apparatus. Adjacent rooms furnish ample space for make-up and dressing, while backstage crews and performers can work together comfortably without getting in each other's way.

The new hall also possesses a fine public address system and projection facilities.

The decor of the auditorium is conservative as compared with current trends. However, there is nothing to distract the viewer's eyes from the stage. Deep shades of blue are combined with natural walnut wood finish and brick inlay.

As the college population has increased, so have the college needs. This is the major reason for the new auditorium. Its seating capacity, 800, is twice that of the junior high auditorium. For a few years, however, the latter will continue to be used, while the new hall will be reserved for special occasions. Major musical and dramatic productions of the college, class graduations, and community projects will take place there.

We are all proud of the fine work which Antonio DeCastro, the architect, of Glaser Associates in Boston, has done in designing the new auditorium.

Marguerite Parmenter

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George French



John Kane



James Doherty



Robert Carter



Rupert Wood



James Quill



Richard Jailet



Sandra Jernstrom



Diversified and varied were the portrayals in the presentation of *Hamlet* last night. Mr. Casassa seems to have proved that homogeneity is possible with personnel who at first seemed unlikely to achieve it. The cast for *Hamlet* comes from almost every section of every class in the school. Here is a thumb-nail sketch of our actors (in the order of their appearance). Bernardo — an officer of the royal court—played by George French, a freshman from Granby, Mass. He is an experienced actor, having served as an officer of the South Hadley Drama Club. While in high school, he performed in "The King and I," "Thieves' Carnival," and several other plays.

Francisco — a soldier of the royal court. This is John Kane's first acting experience. He is a twenty-two year old senior Industrial Arts student from Worcester. John's outside activities include active participation in all sports.

Horatio — a very close friend of Hamlet's. This is a new role for Jim Doherty. Here, at Fitchburg, we are accustomed to seeing him behind a spotlight or

running around backstage. He has been a stage manager, light-and sound technician, and a worker at just about every backstage activity that it is possible to perform. Jim is a twenty-one year old sophomore Industrial Arts student whose primary interest lies in cars, especially hot rods.

Player King — an actor who impersonates the king. Big, bass-voiced, Glee Club President Robert Carter has this role. Bob is another member of this cast who has had a great amount of acting experience in "A Remarkable Incident at Carson's Corners," "The Devil and Daniel Webster," "Don Juan in Hell," "The Silver Whistle," "Archie and Mahitabel," and "H.M.S. Pinafore." He also directed "Aria da Capo."

Claudius — the King of Denmark and step-father to Hamlet. This is Phil Connors' first full acting endeavor. A senior Secondary Education major from West Springfield, Phil has appeared in "Aria de Capo" and "Caesar and Cleopatra." Phil is twenty-one years old and enjoys all sports, especially soccer, which he plays here at F.S.C.

Laertes — the son of Polonius. John Catalini again makes the spotlight, this time playing a Shakespearean role with his red beard. As Co-captain of the soccer team, editor-in-chief of the *Sax* and participant in innumerable other activities, he has been quite busy. John has appeared in "The Silver Whistle" and "Aria da Capo." He is twenty-one years old and a Secondary Education major.

THE

Hamlet — the son to the late and nephew to the present King. David Barnicle plays this role. He is a junior Secondary Education major, twenty-one years old and a resident of Leominster. His previous acting experience includes "The Happy Journey from Camden to Trenton" and "The Diary of Anne Frank." Dave is president of the Junior class and a member of the KAM-PUS VUE staff and of the soccer team.

Gertrude — Queen of Denmark and mother to Hamlet. In this part we find Vita Marie Trodello, whom we have seen in "A Remarkable Incident at Carson's Corners" and more recently in "Hands Across the Sea." Vita, a senior Elementary Education major, is twenty-one years old and a native of Fitchburg.

Ophelia — daughter to Polonius and loved by Hamlet. With no previous acting experience in a major production Priscilla Blunden, from Dartmouth, Mass.,



Vita Marie Trodello



Peter Chester



Walter Kondig



Ronald Goudreau



Phil Connors



John Catalini



David Barnicle



Jeff Peters

CAST

takes to the stage. She is a newly elected officer of the Philo-demic Society and is very active in class and club activities. (P.S. She really has short hair).

Polonius — Lord Chamberlain. In this role we find one of the most experienced actors in the school, Jeff Peters. We have previously seen him in "A Remarkable Incident at Carson's Corners," "The Silver Whistle," "The Diary of Anne Frank" (for which he won the Little Oswald award for the best male performer), and "Hands Across the Sea." He directed "The Happy Journey from Camden to Trenton."

Lucianus — nephew to the King. Here we see Rupert Wood, a sophomore Secondary Education major. He has appeared on the high school stage, but this is his first appearance on the college stage.

Fortinbras — Prince of Norway. Having appeared only in musical productions on this campus be-

fore, Gil Sena is making his dramatic debut. Gil is a senior Industrial Arts major and comes from Easthampton, Mass.

The Ghost of Hamlet's Father — played by James Quill, a twenty-seven year old sophomore Special Education major. He is President of the Special Education club and has been in a number of one-act plays, as well as "The Diary of Anne Frank."

Reynaldo — servant to Polonius — Only a freshman, Richard Jaillet has already amassed much acting experience. He has played for the Gardner Theatre Guild and for several Gardner High School productions. He is twenty-two years old and enjoys water sports.

Gildenstern — a courtier. From Lowell we have Anthony Wessmiller, who appeared in all his high school productions. His interests include, appropriately enough, playing the guitar.

Rosencrantz — another courtier. Once again we hear from a member of the deep-bass voice club: Richard Aubuchon, a senior Industrial Arts major from Lunenburg. His first dramatic performance was in "The Silver Whistle."

Player Queen — an actress who impersonates the Queen. Another freshman with acting experience played this role. Her name — Sandra Jernstrom. She has appeared in "Harvey" and "Distant Thunder," and last semester she co-directed "Hands Across the Sea."

First Gravedigger — In this comical role we find Peter Chester. He is a sophomore Special Education major, and has appeared in



"Archie and Mehitabel" and H.M.S. Pinafore." Pete comes from Leominster and is Student Government representative-elect.

Second Gravedigger — Walter Kondig, a sophomore Secondary Education major, was first seen in "Hands Across the Sea." Coming from New Bedford, Wally is the newly elected treasurer of the Newman Club.

Oscric — One of the leading contributors to the *Kampus Vue*, Ronald Goudreau played this flamboyant part. He is also frequently seen working in the library.

Marcellus — another officer of the royal court. Ned Daniels assumed this role, which is his first appearance on the college stage. Ned is a sophomore elementary major and is president-elect of the Student Government Association as well as a member of the S.C.A.

Priest — This part was played by John Hickey. He recently played in the December presentation of "Archy and Mehitabel," by Joe Darion. John is Editor of the 1964 Sax, and Sports Editor of the *Kampus Vue*.



Gil Sena



Anthony Wessmiller



Richard Aubuchon



George Samara



Priscilla Blunsden



Ned Daniels



John Hickey



Mr. Eugene Casassa

A REVIEW OF HAMLET

Last night "Hamlet" was produced in our new auditorium. With Mr. Casassa as director, several of our fellow-students were molded into a royal Danish family. Beautiful costumes and a somewhat improvisational setting were the backdrop for the actors. Owing to the fact that there were no stage curtains and no bars from which to hang drops, Joe O'Sullivan, with the help of Dick Threlfall, designed a set consisting of wood, cloth, papier mache, and paint. Its grey walls and pillars suggested grim foreboding and dark passions. Much credit is given to Joe and Dick for an ingenious and impressive setting.

Last night's production was the culmination of 12 weeks of arduous rehearsal. Using a slightly different form of Sir Johnston Forbes-Robertson's revision of the play, Mr. Casassa has created an atmosphere, a reburgeoning of eleventh-century Denmark.

John Catalini, who played Laertes, may be honestly commended on the excellent acting he did last night. He established a touching and beautiful relationship between himself and Ophelia. His fencing was both real and exciting. With perfect diction and graceful gestures, he was the center of attraction of every one of his scenes. During the entire play he was never out of character, and he never faltered in conveying the feeling of reality. Throughout the play he was excellent, but during the scene with

Ophelia, he was touchingly superb. Phil Connors and Vita Marie Trodello played the king, Claudius, and the queen, Gertrude. Vita exhibited the rare ability of touching the hearts of the audience. When she informed Laertes of Ophelia's death, the spectators were entranced with the regal control so artfully acted and the overpowering sorrow shown by Vita's expressive eyes. Phil again showed his power to act the part of a king. Last semester he acted the part of Caesar in Shaw's "Caesar and Cleopatra." This semester his performance is far more moving, more difficult. Kingly nastiness is difficult to act because of the contradiction between manner and speaking. Phil, however, has achieved this effect through hard work and talent. He is to be congratulated on his fine performance.

David Barnicle enacted Hamlet in a manner indicative of one weighted down by unparalleled despair caused by a father's death and a mother's betrayal of her husband. In an elegant black costume com-

memorating his father's death, Hamlet plots a too-late, too-indecisive revenge against his uncle. David portrayed Hamlet as though he were truly Gertrude's son, Horatio's friend, and Claudius' enemy. In a fine exhibition of understanding and acting ability, David made his audience aware of the crisis which so tragically ends his undecided life. Verbal dexterity is indeed a talent, and Dave has this talent. He is able to change his mood on the spur of the moment. One emotion is quickly followed by an exactly opposite one. Yet Dave has made all of these emotions believable. As the center of attraction throughout the play, Dave must respond to all the other characters who play to him. This he has done both convincingly and beautifully.

Jeff Peters as Polonius is again playing the part of an old man. Last year he played the dentist in "The Diary of Anne Frank." Jeff has perfected the mannerisms and voice quality of this part. His ability and talent were reconfirmed in last night's performance. He

successfully established the personality of the foolish old man and yet persuaded us of his feeling of love for his daughter Ophelia and son Laertes.

Priscilla Blunsden, as Ophelia, presented a gentle and tender performance last night. In a delicate white costume, Priscilla managed to portray the tragically insane lover of Hamlet. During the scene in which Ophelia gives flowers to those present, Priscilla achieved the effect of insanity perfectly.

Thus ended what is perhaps English Literature's most beautiful, most touching, most tragic play. I sincerely believe that last night's performance will be equalled and perhaps even surpassed tonight.

Ronald Goudreau

MINOR CHARACTERS CONTRIBUTE

The so-called minor characters in *Hamlet* contribute to the ironic humor and wit that complement the tragedy.

Jim Doherty as Horatio successfully established a compassionate and generous relationship with Hamlet.

Ronald Goudreau's delightfully extravagant creation of Osric, the fop, was one of the high points of last night's performance.

The dumb show — in which Bob Carter played the Player King; Sandra Jernstrom, the Player Queen; and Rupert Wood, Lucianus was well acted both in pantomime and in speaking.

Peter Chester and Walter Kondig played the first and second gravediggers, respectively. Peter's voice quality and manner were aptly suited to the sense of the scene in which he out-wits and out-reasons Hamlet. Walter's tremendously funny nods and grins were typical of the character he portrayed, ignorant and stupid beyond words.

James Quill played the Ghost perfectly. His voice and bearing were convincing enough to convey the feeling of eeriness to the audience.

Ned Daniels was an able and effective Marcellus, while Dick Aubuchon played a strong and sturdy role as Rosencrantz. The part of the frightened Bernardo was well handled by George French.

John Kane, as Francisco, successfully set the tempo and tone for the first scene, and Gil Sena was properly martial and impressive as Fortinbras.

Dick Joillet, who played Reynaldo, was very clever as the sly servant to Polonius, and John Hickey's performance as the Priest was suitably "churchish."



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Act II, Scene I

"You have me, have you not?"
"I have my lord."

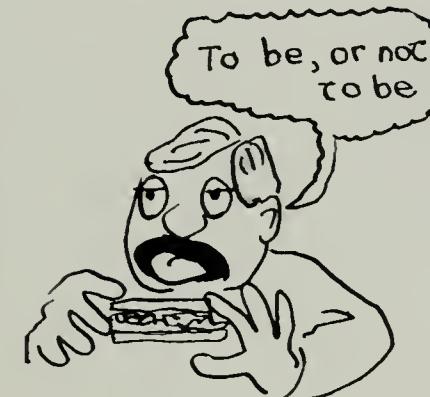
Jeff Peters (Polonius) and Richard Jaitlet (Reynolds)



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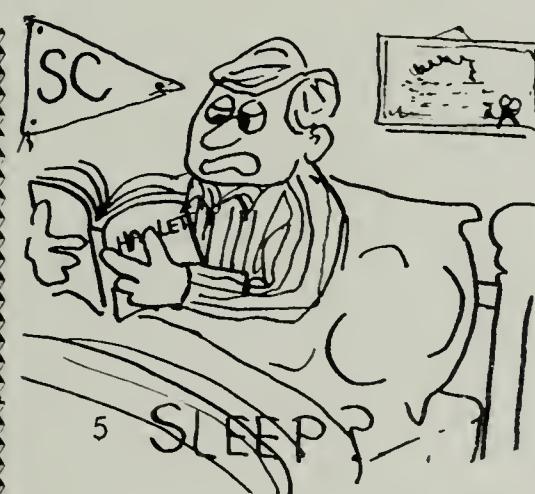
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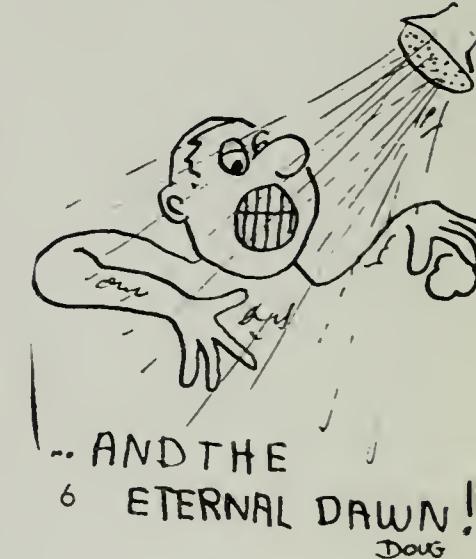
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ACTIVITIES BACKSTAGE

Since this issue is devoted to the Drama Club's presentation of *Hamlet*, and since almost as much work is required of the people behind the scenes as in front of them, it is only fitting that credit should be given to the "unseen players." It must be admitted here, however, that many names will not be mentioned because of the lack of space. It is hoped that no one so associated with the production of the play feels slighted or offended.

The entire production was in the hands of Mr. Casassa. From him came the majority of directions and decisions. However, someone had to listen, to write down, and to see that these orders and directions were carried out. This was the unenviable job of the STAGE MANAGER, Nancy Massoni, who was borne up in her tasks by the assistant STAGE MANAGER, Paula Snyder. All of the other committees come directly

under the jurisdiction of these two sophomore women.

The first major obstacle which had to be met head-on was the choosing of a cast. This was handled solely by Mr. Casassa. Next his attention was focused on the clothing which the players would be wearing.

Working on the committee entitled WARDROBE AND MAKEUP were Marie Gagnon, Sue Boyd, Rosemary O'Connor, Ruth Whipple, Louise Cole, Eleanor Weiner, and Frances Fournier. The yeomanlike labors of this crew should be greatly appreciated by the whole school. Many costumes were obtained from a school in Deerfield, but since they had not been made for our cast, they had to be form-fitted for each character. This meant alterations, but there was still a short supply, so that for some characters new garments had to be devised. All of the shoes worn on stage were also made by this crew.

In logical sequence, Mr. C.'s next consideration was PROPS. Here again Sue Boyd and Rosemary O'Connor served, along with Pauline Belliveau, Judy Brissette and Stephen Johnson.

Next came PROGRAMS AND INVITATIONS. This double-charged committee required a good deal of work, and Dick Aubuchon was responsible for all of it. Dick also acted the role of Rosencrantz.

After invitations were sent out and programs printed, PUBLICITY was needed. It became the labor of Judy Powers, Susan Mulholland, Maryanne Kardosz, Janice Poirer, Carole Taylor and Sandra Jernstrom. The job of this committee was to make known through all possible communications media that we were presenting Shakespeare's *Hamlet*.

TICKETS were handled by Susan Mulholland and Carol Taylor. These two girls also took care of the seating arrangements and directed the work of the usherettes.

When the production was drawing near the deadline date, the labor of energetic and capable backstage crews became intensified. LIGHTING was taken care of by Jim Doherty and Herb O'Connor. SETS were the job of Joe O'Sullivan and Dick Threlfall. Their crews painted, cut and hammered with a feverishness that was amazing to behold.

In conclusion, it should be said that the success of this major production was entirely due to a total, all-out effort by the entire student body. Here was a much-needed example of school spirit.

